

## ABSTRACT

Title of Thesis: CULINARY IDENTITY: CULTURE, PLACE, COMMUNITY

Lawrence Agustin Manongdo, Master of Architecture, 2017

Thesis Directed By: Professor, Garth Rockcastle, School of Architecture, Planning & Preservation

This thesis is about placemaking through architectural expression of Hawaiian history and culture by looking at culture, place and community, and the role they play in promoting architectural identity. Throughout the world, feasting has been and is a universal form of celebrating important events. However, the Hawaiians have evolved this great pleasure into a truly unique cultural experience. In Hawaii, this feast is called a “luau,” marking an important celebratory occasion, that is culturally rooted, festive and all about food, fun and family. A luau is more than just a gustatory event, it’s also a feast for the senses. Rooted in Hawaiian cultural values, the vision for Kaka’ako is built on empowering creativity, cultivating innovation and building a truly unique, local community by inspiring a local dialogue around food and architecture.

CULINARY IDENTITY: CULTURE, PLACE, COMMUNITY

by

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Thesis submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
Master of Architecture  
2017

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## Acknowledgements

For their mentorship and guidance:

Garth Rockcastle

Brian Kelly

Madlen Simon

For their encouragement and support:

Virginia and Rob Roberts

For their collaboration, feedback and help:

Justin Manongdo

Jennifer Chorosevic

Robert Grooms

Thesis Class of 2017

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## Chapter 1: History

### *The History of the Luau*

Before contact with the western world, Hawaiians called their important feasts an *‘aha ‘aina* (*‘aha* – gathering and *‘aina* – meal). These feasts marked special occasions—such as reaching a significant life milestone, victory at war, the launching of a new canoe or a great endeavor. They believed in celebrating these occasions with their friends and families.

Historically, the food and practices observed at an *‘aha ‘aina* were rich with symbolism and the entire event was designed to unite participants, similar to the way old Hawaiians braided strands of coconut husk fiber, or sennit, into thicker *‘aha* cords and rope. Certain foods represented strength while the names of attributes of other foods related to virtues or goals the participants hoped to achieve. There were also certain foods that were off limits to commoners and women. Such delicacies included *moi* (exquisite tasting near-shore reef fish), pork, and bananas were forbidden to all but the *Ali‘i* (chiefs of ancient Hawaii) including the great King Kamehameha. Men and women also ate separately during meals.

In 1819 King Kamehameha II ended traditional religious practices. To celebrate this event he feasted with women to signify major societal changes. Shortly after, the term luau gradually replaced *‘aha ‘aina*. Luau, in Hawaiian is actually the name of the taro leaf, which when young and small is cooked like spinach. The traditional luau was eaten on the floor over *lauhala* (leaves of the hala tree were weaved together) mats. Luau attendees enjoyed *poi* (staple of Polynesian food made

from the corm of the taro plant), dried fish, and pork cooked in the traditional Hawaiian *imu* (underground oven), sweet potatoes, bananas and everything was eaten with one's fingers. Traditional luaus were typically a very large gathering with hundreds and sometimes over a thousand people attending.

Today, people still get together with families and friends at a luau to celebrate special events. While these private gatherings are private, visitors can enjoy the luau experience and its unique food including poi, kalua pig, sweet potatoes, rice, lomilomi salmon, and much more. The abundant food served at the luau represents the aloha spirit that brings guests and islanders together in a memorable setting. As Benny Kai says, "Whenever you're at a luau, you are '*ohana*—family.'"<sup>1</sup>

### The Ahupua'a

The *kanaka maoli* (indigenous people of Hawaii) developed the *ahupua'a* system of resource management as a means to live sustainably in an island ecosystem. This system recognized the interconnection between the mountains and the ocean and the role that fresh water played in linking the two. The *ahupua'a* contained all the necessary resources to feed, clothe, and shelter the people living within it. It nourished a large and healthy population while maintaining the integrity of the islands' natural resources.

By looking to this system of resource management and the values associated with it, inspiration as well as practical methods can be found for living in balance with nature.

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<sup>1</sup> "History of the Luau," Polynesian Cultural Center, accessed January 2, 2017, <http://www.polynesia.com/history-of-the-luau.html#.WGrqDPkrL-g>

An example of a modern ahupua'a, illustrating how this concept can benefit contemporary Hawaii by caring for the land and supporting empowerment of its indigenous community.

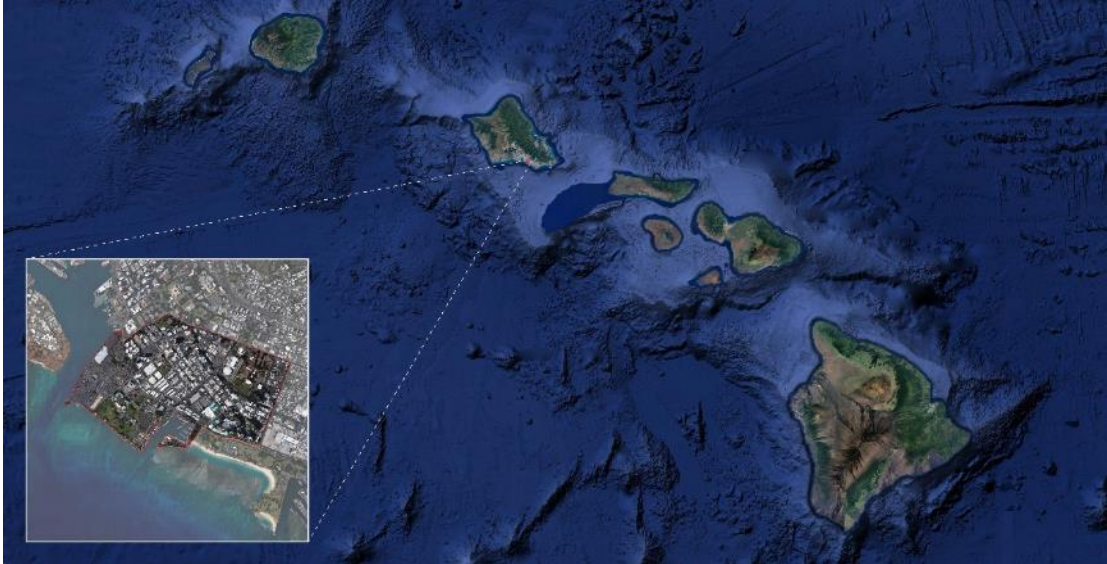


**Figure 1:** Ahupua'a (Source: Author)

For this thesis, the primary focus will be on the coastal region of the ahupua'a.

## Chapter 2: Site and Context

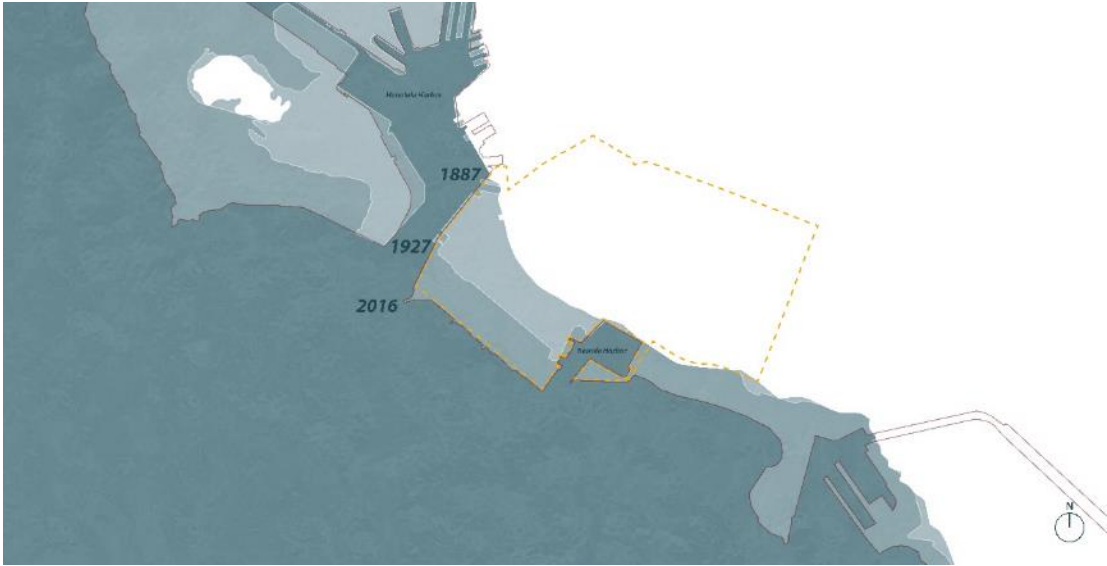
### Site History



**Figure 2:** Oahu, Hawaii (Source: Author)



**Figure 3:** Honolulu Ahupua'a (Source: Author)



**Figure 4:** Transformation of Waterfront Condition (Source: Author)

Traditional pre-contact land tenure in Kaka’ako indicates that this area was comprised of fishing villages situated in a coastal wetland landscape dominated by fishponds and salt ponds. It was a place of work, innovation, small business, and community contribution; a place to live, work and play.

In the 1700s and early 1800s, the Kaka’ako area was a fishing settlement for persons who may have worked on the fishing ship, the Namahana. The presence of numerous fishponds also suggests that there was a strong chiefly influence over the area. Traditional land division boundaries demonstrate that the area was divided into ‘ili lele or “jumping strips,” so coastal residents could use the inland valleys of Nu’uanu, Pauoa, Makiki, and Manoa.<sup>2</sup>

By the time of the Mahele in the mid-1800s, the region had become a popular residential area for Hawaiian royalty due to its proximity to Honolulu and the harbor. Most of the Land Commission Awards reference Kaka’ako being designated for high

<sup>2</sup> Kamehameha Schools, *Kaiaulu ‘o Kaka’ako Master Plan* (Honolulu: Kamehameha Schools, 2008) 1-2.

ranking ali'i or members of the extended royal family. There is very evidence of ho'a'aina (native tenants) making land claims to properties in this region.<sup>3</sup>

During the mid-1800s, the area was best known for expansive salt ponds that provided hundreds of tons of salt for export. Some of the salt and seaweed from the ponds were also used by area residents.

By the 1800s, residential construction began with the filing of fishponds, marshes, and mudflats starting with the area closest to downtown. Some of the cow paths evolved into the residential streets seen today. Around the turn of the century, Kaka'ako flourished as a residential settlement where immigrant workers joined the Hawaiian community to form areas such as Squattersville, a shantytown which sprang up along the District's makai border. Different ethnic groups resided within the community, and they banded together at election time to encourage some of the most rousing political rallies in the Territory.

The complexion of Kaka'ako changed dramatically after World War II. Zoning changes from residential to commercial encouraged a myriad of small businesses to spread throughout the district. Warehousing, wholesaling and similar types of industries moved into Kaka'ako and slowly displaced the residential population.

In 1974, one of the first extensive planning efforts for Kaka'ako was conducted and recommended changing Kaka'ako from an industrial and commercial center to a mixed-use area that would allow for light industrial, commercial, and residential activities. Today, Kaka'ako is a district with limited residential housing,

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<sup>3</sup> Kamehameha Schools, *Kaiaulu 'o Kaka'ako Master Plan*, 1-3.



discontinuous streets and buildings that are approaching the end of their economic lives. The existing parks remain un-programmed and underutilized.



**Figure 5:** Site Boundaries (Source: Author)

### Site Context

Land in Kaka'ako are at the crossroads of urban Honolulu, linking Downtown Honolulu's other urban areas. This neighborhood conveniently relates to some of the most desirable areas of Honolulu. It is an easy walking distance to Ward Centers, the Kaka'ako Waterfront Park, the Capitol District, and downtown Honolulu. It is also in close proximity to established medical centers such as Queens and Straub, and within an easy drive to main freeways and highways to go anywhere on the island.





**Figure 6:** District of Kaka'ako (Source: Author)

Retailers housed in industrial facilities comprise the majority of the existing area, and as a result, large warehouses used for commercial purposes prevail. While there are many industrial buildings in the area, the predominant use within these buildings is retail in nature or automotive sales. Auto dealerships have flanked either side of Ala Moana Boulevard in the Kaka'ako district for years with some small specialty shops and offices occupying other buildings.

For some time, the majority of new residential development has been luxury high-rise condominiums because of the favorable location and views. A number of affordable housing projects have also been provided in the area. Currently, Kaka'ako has very few rental units and limited variation in housing types. However, some reserved housing and low-rise elderly housing developments have populated the area. Unfortunately, those living in the area predominantly drive outside the district for grocery shopping, dining, and other services. For the most part, residents do not populate and activate the streets of Kaka'ako.



**Figure 7:** Surrounding Context (Source: Author)



**Figure 8:** Kaka'ako Makai (Source: Author)

Kaka'ako is situated in urban core of Honolulu between the downtown central business district and Waikiki. Kaka'ako is bordered by the Pacific Ocean to the south, Honolulu Harbor to the west, Kewalo Basin to the east, and South King Street to the north.

The Parks are developed on fill land that was once low-lying shoreline and submerged lands traditionally used for fishing and sea-salt harvesting. As Honolulu developed in the 20<sup>th</sup> Century, the intertidal area was gradually filled and land uses converted to industrial uses, including a municipal refuse incinerator. The incinerator building is currently used as the Children's Discovery Center, immediately adjacent to the Parks. The land that is now Waterfront Park was the location of incinerator ash disposal from 1930 until 1977. During that time, unburned municipal refuse was also deposited in the landfill. In 1977, the landfill was capped and until 1990, the site was used as a disposal area for construction waste. In 1992, Kaka'ako Waterfront Park was constructed over the landfill and Gateway Park was established to connect the Parks to Ala Moana Boulevard. Kewalo Basin Park is built on fill dredged to create Kewalo Basin and has been used to support maritime uses before evolving to park space in concert with development of the Kaka'ako Waterfront Park. Although not physically connected, the Waterfront Park and Kewalo Basin share a common element, a waterfront promenade constructed with consistent paving patterns and shade structure/trellis design.<sup>4</sup>

Oahu's original southern coastline in the vicinity of the Kaka'ako Makai Parks likely ran along the existing Ala Moana Boulevard. The Kaka'ako Makai district was at or below sea level, but a seawall was constructed between 1913 and 1927 near the current shoreline. Artificial fill material, including ash from burned municipal refuse, and automobile batteries, was deposited behind the seawall. Two

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<sup>4</sup> PBR Hawaii & Associates, Inc., *Kaka'ako Makai Parks Active Use Facilities Master Plan* (Honolulu: PBR Hawaii, 2016), 33.



incinerators, one built in the 1927 and the other in the 1945, contributed to the fill seaward of Ahui Street until deposition of ash was banned by the City and County of Honolulu in 1971. The fill process resulted in the existence of the land upon which Kaka’ako Waterfront Park and Gateway Park and now located. The substrate below the Kewalo Basin Park was likely created from material dredged from Kewalo Harbor in the 1920s and 1940s. In 1955, workers placed dredged material along the makai side of the Harbor to form the eight-acre land section protected by a revetment a portion of which is now Kewalo Basin Park.<sup>5</sup>

Unlike most of the Kaka’ako district, the land underlying the Kaka’ako Makai Parks is composed of fill material. However, the underdeveloped natural conditions of the Parks land may have been low-lying marsh, tidal flats, fishponds, and/or reef.

### Site Analysis



**Figure 9:** Waterfront Access (Source: Author)

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<sup>5</sup> PBR Hawaii, *Kaka’ako Makai Parks*, 36.



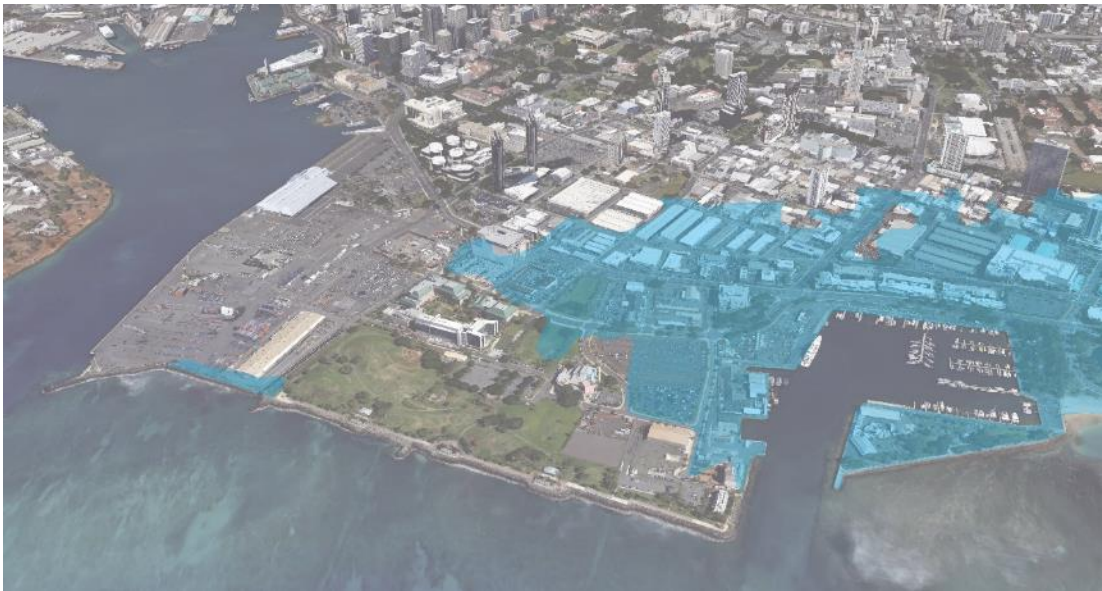
**Figure 10:** Existing Vehicular Circulation (Source: Author)

The Kaka’ako district is currently well-served by an established interconnected street grid that allows for a diversity of routes that form the backbone of the Kaka’ako transportation network. In addition, regional roadway access is provided through Ala Moana Boulevard, a major arterial running east-west, and nearby H-1 Highway connecting throughout the City and County of Honolulu, including the following key routes:

- The H-1 Freeway provides a six-lane, limited access freeway that is the major east-west (Diamond Head-Ewa) access route in Honolulu, stretching from the Kalaniana’ole Highway near Diamond Head in the east and to Kapolei via the Airport and Waipahu in the west.
- Ala Moana Boulevard is a major six-lane arterial running east-west along the south side of the site. Ala Moana Boulevard is the primary connection between downtown Honolulu and Waikiki.

- Kapioʻlani Boulevard is a major six-lane arterial running east-west north of the site. It provides an alternative east-west route to Ala Moana Boulevard between Downtown and Waikiki.
- Ward Avenue is an important four-lane arterial providing north-south (mauka-makai) access between Ala Moana Boulevard and Kapioʻlani Boulevard and the H-1 Freeway to the north.

The local traffic network provides the Kakaʻako district with access to the various industrial, retail, and residential uses that currently exist in the neighborhood. As the area becomes more pedestrian-oriented in character, it will be important to resolve street discontinuities and break down super-blocks to create an effective local street network.



**Figure 11:** Flood Hazard Zone (Source: Author)

Portions of Kakaʻako, including the Kewalo Basin Park, Gateway Park, and eastern portion of the Waterfront Park are located in the one percent annual flood zone and may be impacted by flooding during storms. The expansion of open green



spaces within the Kaka’ako Makai Parks serve as a physical buffer minimizing the population impacted by flood mauka of the Parks.



**Figure 12:** Coastal flooding due to sea level rise (Source: Author)

The existing Kaka’ako Makai Parks are built up well above sea level on an armored shoreline that is protected from erosion, thus a sea level rise of one to three feet will not have an inundation effect. Such a sea level rise may however increase the risk of flooding in the area if surrounding lands or the stormwater system are inundated. Areas that are likely to be affected by the sea level rise occur along Ala Moana Boulevard.



**Figure 13:** Park System (Source: Author)

Kaka’ako Waterfront Park is defined by its man-made topography—most notably large, grassed mounds that overlook the Pacific Ocean. The mounds are man-made caps to a former landfill that rise from 15 feet above mean sea level (MSL) to 45 feet above MSL at their peaks.<sup>6</sup>

Kaka’ako Gateway Park consists of two open, flat grass fields. The fields are sized to accommodate soccer games. The most consistent users of the Parks are homeless people, with transient encampments around the edges of the Parks.

In the mauka-makai direction, Cooke Street links the open space of Mother Waldron Park and Makai Gateway Park. This park-to-park connection can be strengthened through streetscape enhancement along Cooke Street and creative leasing and adaptive reuse techniques. A calendar of cultural events and programs can make Cooke Street the cultural corridor of the neighborhood while providing new life

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<sup>6</sup> PBR Hawaii, *Kaka’ako Makai Parks*, 34.

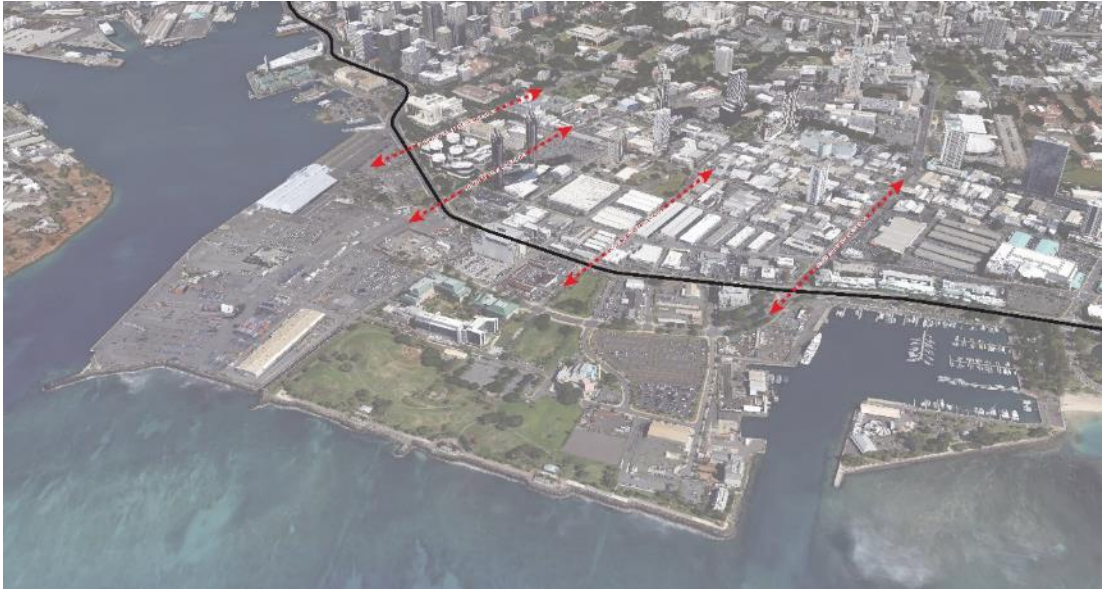


and energy for the existing parks. The improved mauka-makai link will offer residential and commercial users a smoother and more comfortable transition to enjoy green space. Furthermore, the park-to-park connection will increase movement between the parks reducing isolation, while allowing each park to maintain its unique identity.



**Figure 14:** Public Transportation (Source: Author)

Kaka'ako is conveniently located within a quarter-mile walk of multiple bus stops that operate along Ala Moana Boulevard. In addition to established public transportation systems, transit connections that exist between Kaka'ako and the surrounding city are expected to improve with the construction of the HART rail line. This system, which will provide connections between Kapolei and Ala Moana Center, is expected to provide transit stops within the mauka area.



**Figure 15:** View Corridors (Source: Author)

The geographic location of Kaka'ako provides the opportunities to visually reinforce the natural linkage between the mountains and the sea through a system of view corridors, public spaces and transportation routes. Four major corridors that seek to preserve and enhance these views include: Punchbowl Street, South Street, Cooke Street, and Ward Avenue. The mauka-makai oriented streets would create a connection across Ala Moana Boulevard, thereby mitigating Ala Moana Boulevard as a barrier.



**Figure 16:** Land Use (Source: Author)

On the Kaka’ako Makai Peninsula, bordered by the Kewalo Basin and Honolulu Harbor, general leases and revocable permits were issued by the Department of Land and Natural Resources, Department of Transportation, Department of Business, Economic Development & Tourism. The Makai Area has been used for maritime and industrial purposes, including maritime break-bulk, limited container cargo operations, ship maintenance, cruise ship facilities, and the Foreign Trade Zone warehouse and offices. Commercial uses in the vicinity have most recently been dominated by car dealerships. A variety of public service uses have also existed in the area including research use by the Pacific Biosciences Research Center, the State of Hawaii, Department of Health, and Ala Moana Wastewater Pump Station.



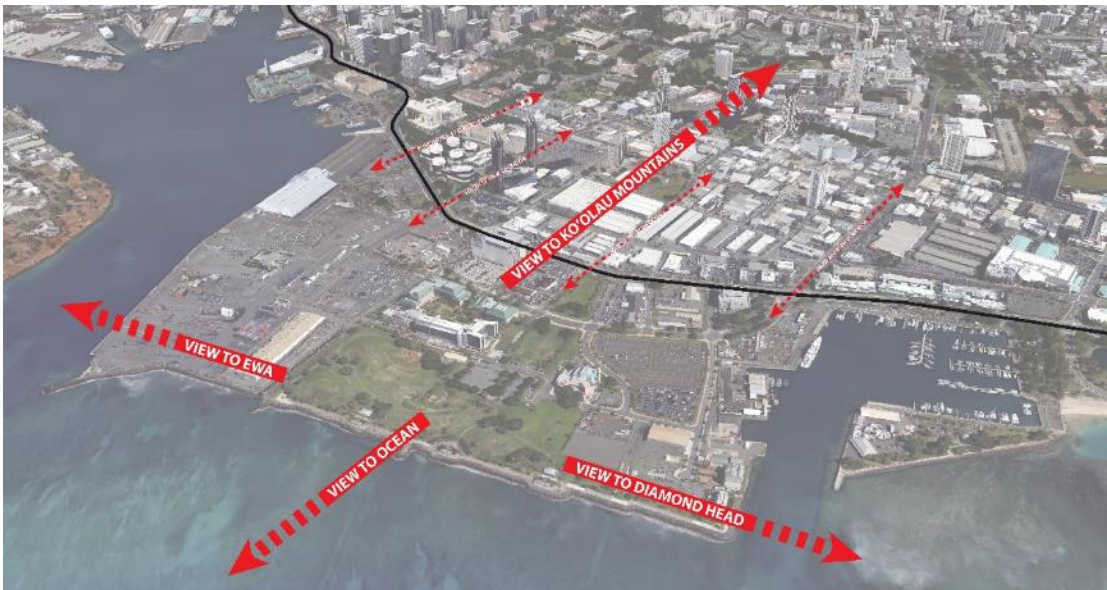
**Figure 17:** Land Ownership (Source: Author)

The majority of parcels along Ala Moana Boulevard are owned by Kamehameha Schools and are currently leased for auto dealership and office uses. Kamehameha Schools was founded through the will of Princess Bernice Pauahi Bishop, the last direct descendant of King Kamehameha I who united the Hawaiian Islands. The School's overall mission is to create educational opportunities to improve the capability and well-being of Native Hawaiian people. Through the legacy of its founder, Kamehameha Schools has been endowed with over 365,000 acres of land statewide, 98% of which is in agriculture and conservation. As the largest private landowner in Hawaii with a \$9.2 billion endowment, the responsibility for prudent and culturally appropriate stewardship is essential.





**Figure 18:** Tree Lined Streets (Source: Author)



**Figure 19:** Existing Views (Source: Author)

The Parks afford expansive views of the Pacific Ocean, Diamond Head, and Waikiki. However, from the Gateway Park and as one approaches Waterfront Park, these views are obscured by the ash fill mounds. Once inside, Kaka’ako Waterfront Park is particularly notable for its views in all direction—in addition to ocean views,

the mounds the Waterfront Park provide vantage points for views of the Ewa Plain, the Waianae Mountain Range, the Honolulu skyline, and the Ko'olau Mountain Range. Within the Makai area, the views also occur from Ala Moana Boulevard to Kewalo Basin and from Kewalo Basin Park along the shoreline.



Figure 20: Existing view north (Source: Author)



Figure 21: Existing view south (Source: Author)





**Figure 22:** Existing view east (Source: Author)

Park elements and improvements are suggested to capitalize upon views without altering the panoramic views. A number of Park improvements will preserve and enhance visual sightlines and panoramic views. Re-contouring the Waterfront Park central mound creates a clear view from Ala Moana Boulevard to the ocean that currently doesn't exist.




### Site Selection

From the site analysis, three possible site locations have been identified as opportunities for design: point panic, canary lot, and Kewalo basin. Although all three sites are along the same waterfront, each site has their advantages over the other.



**Figure 23:** Sites (Source: Author)



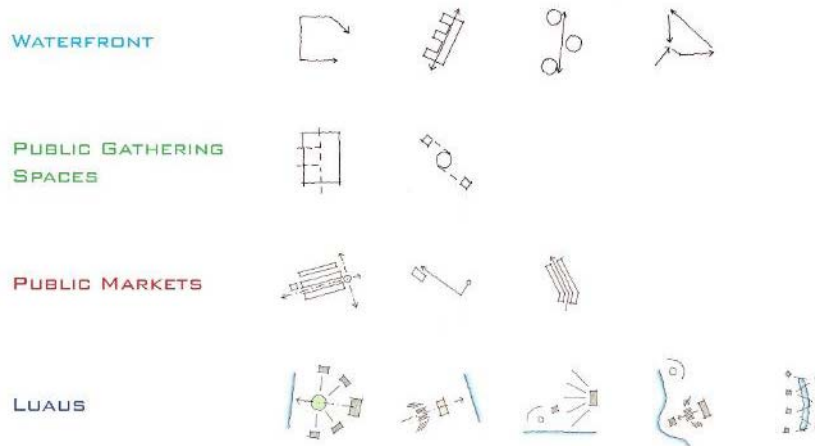
SITE CRITERIA	SITE A POINT PANIC	SITE B KEWALO BASIN	SITE C CANNERY LOT
ROAD ACCESS	●	●	●
RELATIONSHIP TO WATER	●	●	●
VIEWS	●	●	●
SURROUNDING CONTEXT	●	●	●
SIZE/GROWTH	●	●	●
POTENTIAL	●	●	●
BOAT ACCESS	●	●	●
DEFENSIBLE SPACE	●	●	●
SENSE OF COMMUNITY	●	●	●
SUSTAINABILITY	●	●	●
			

**Figure 24:** Site Matrix (Source: Author)

By creating a matrix ranking the site criteria of each site, Kewalo basin ended up being the site that will be designed and developed. Emphasis was made on the relationship to the water, views, and potential as the most important determining factor of the site selection and Kewalo basin ranked highest in all three.

## Chapter 3: Precedent Analysis

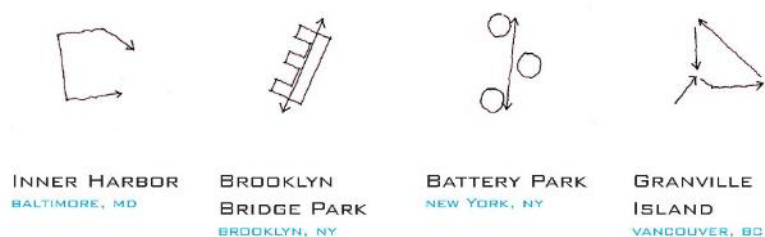
### Introduction



**Figure 25:** Diagrams of precedents (Source: Author)

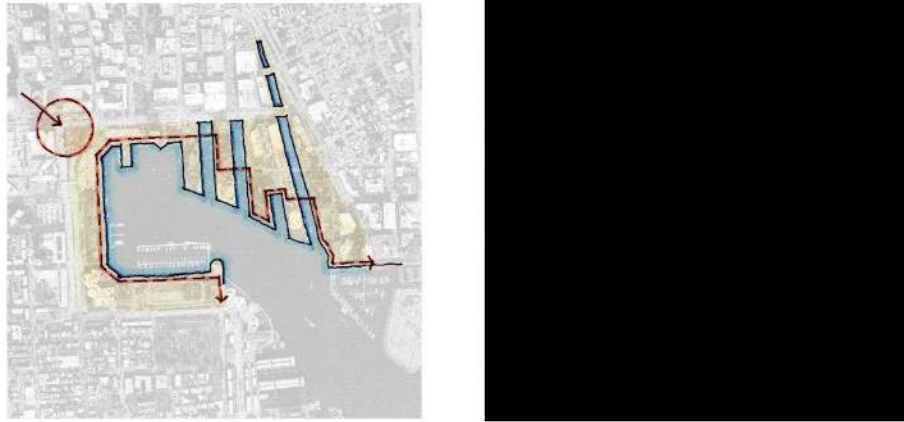
It is instructive to learn from the experience of other similar redevelopment projects to help guide the path to successful implementation. This section provides examples of multiple scale projects (waterfronts, public gathering spaces, public markets, and luau's) with similarities to what is envisioned for Kaka'ako, and some of the key lessons that can be learned from each.

### Waterfronts



**Figure 26:** Diagrams of waterfront precedents (Source: Author)

*Inner Harbor, Baltimore, MD*



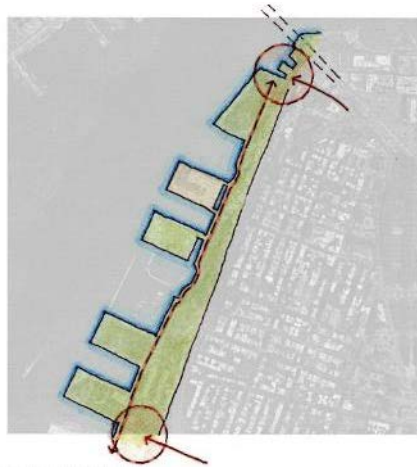
**Figure 27:** Inner harbor (Source: Author)

The Inner Harbor is considered by many to be the premier model of waterfront revitalization. In 2009, the Urban Land Institute described it as “the model for post-industrial waterfront redevelopment around the world.”<sup>7</sup> The Inner Harbor boasts countless opportunities for recreation and leisure. Originally intended as a playground for the residents of Baltimore and its suburbs, the harbor offers public parks flexible and capable of accommodating a multitude of different events. The waterfront parks are further enhanced by the 35-foot wide public promenade stretching for 7-miles along the unobstructed water’s edge, providing easy access to the attractions of the Inner Harbor as well as an opportunity to engage the senses.

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<sup>7</sup> ULI – Urban Land Institute

Brooklyn Bridge Park, Brooklyn, NY



**Figure 28:** Brooklyn Bridge Park (Source: Author)

The Brooklyn Bridge Park (BBP) is an 85-acre post-industrial waterfront site stretching 1.3 miles along the East River on a defunct cargo shipping and storage complex. The ambitious park design sought to transform this environmentally hostile site into a thriving civic landscape while preserving the dramatic experience of the industrial waterfront. This site also presented excellent opportunities including its adjacency to two thriving residential communities and its unparalleled viewsheds to the fabled Lower Manhattan skyline.

Brooklyn Bridge Park's lush lawns, young trees and beautiful flowers have created a robust landscape and brought nature to this former industrial site. Public access to the long, narrow site was enabled by "urban junctions," neighborhood parks at key entry points that transition between the park and adjacent residential communities.<sup>8</sup> These entry parks host program such as dog runs, civic lawns and

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<sup>8</sup> "Park Design," Brooklyn Bridge Park, accessed December 18, 2016, <http://www.brooklynbridgepark.org/pages/parkdesign>.

playgrounds, which foster community stewardship and the safety that comes with constant occupation.

BBP introduces variety to a previously monofunctional industrial waterfront. Unlike other waterfront parks, where visitors remain perched above the water, BBP encourages close interaction with the water. The park's diverse edge types reveal the dynamic nature of New York Harbor. Salt marshes, boat ramps, beaches and waterfront promenades provide visitors with a unique opportunity to interact with the water.

Battery Park, New York, NY



**Figure 29:** Battery Park City (Source: Author)

Battery Park City extends for over a mile along the Hudson River, from Chambers Street South to the Battery in Lower Manhattan. The master plan adopted by The Board of Directors of the Hugh L. Carey Battery Park City Authority (BPCA), a state public benefit corporation, allocated 30% of the Battery Park City land, approximately 32 acres, to open space. Over time that amount has grown to 36 acres

of public space.<sup>9</sup> BPCA and its affiliate BPCPC have created a carefully planned sequence of parks and gardens, each with its own identity and style, linked by an open, beautifully landscaped pedestrian Esplanade. BPCPC, a non-profit organization, manages and operates the parks of Battery Park City on behalf of BPCA. The permanent staff includes gardeners, maintenance personnel, public events planners, art and environmental educators, and administrators, supported entirely by Battery Park City residents, commercial and residential developers, the BPCA, and private contributions.

The Battery Park City Parks Conservancy is a private not-for-profit corporation created by the Battery Park City Authority in 1987 to manage, maintain, operate and program the parks and open spaces of Battery Park City. BPCPC's mandate is to manage the parks for the enjoyment of the public and to do so in a world class manner. In addition, the Board of Directors has supported the efforts of the staff to prove that world class maintenance can be done in a sustainable, or green, manner.

World class park maintenance is an important part of the Battery Park City Authority's mission to develop real estate for the benefit of the people of New York State. The Authority's founders chose to develop parks before the surrounding buildings. The theory was that by creating great parks first, they would stimulate real estate sales next. This has been proven to help to make Battery Park City successful.

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<sup>9</sup> "Who We Are," Battery Park City Parks, accessed December 18, 2016, [bpcpc.org/about-us/who-we-are/](http://bpcpc.org/about-us/who-we-are/).

Granville, Vancouver, Canada



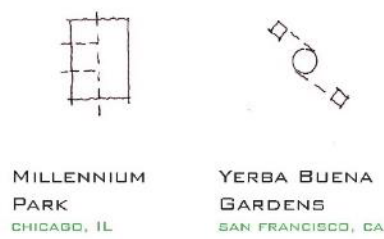
**Figure 30:** Granville Island (Source: Author)

Granville Island is a successful waterfront public gathering place in Vancouver, British Columbia. Granville Island formerly was a heavy industrial area focused on the forestry, mining, construction and shipping industries. Following a decline in the industrial businesses on the site, the Canadian government took it upon itself to redevelop the site into a publicly oriented market and gathering place. Granville Island is now the home of a successful public food market including a farmers market, performing arts venues, a community center, art galleries, and a marina. Granville Island is a good example of mixing public uses with income generating uses, such as retail and a hotel, creating a vibrant gathering place for locals and visitors alike, and stimulating new economic activity from a stagnant industrial area. The sponsorship of the project by the Canadian government was instrumental.<sup>10</sup>

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<sup>10</sup> MVE Pacific, *Kaka'ako Makai* (Honolulu: MVE Pacific, 2011), 92.

## Public Gathering Spaces



**Figure 31:** Diagrams of public gathering space precedents (Source: Author)

### Millennium Park, Chicago, IL



**Figure 32:** Millennium Park (Source: Author)

Millennium Park is a public park located in Chicago, Illinois, and originally intended to celebrate the second millennium. It is a prominent civic center near the city's Lake Michigan shoreline that covers a 24.5-acre section of northwestern Grant Park. The area was previously occupied by parkland, Illinois Central rail yards, and parking lots. Millennium Park was first conceived in late 1997 Mayor Richard M. Daley's vision of turning the area into a new public space for residents of Chicago. The original plan called for a 16-acre park and outdoor music venue in the traditional Beaux Arts style of Grant Park. Over time, with the commitment of the private sector



and the involvement of world-renowned architect Frank Gehry, the project evolved into an ambitious undertaking featuring a collection of world-renowned artists, planners, landscape architects and designers. Millennium Park represents an unprecedented public-private partnership, and has become a thoroughly modern achievement for Chicago in the tradition of its original founders.<sup>11</sup>

*Yerba Buena Gardens, San Francisco, CA*



**Figure 33:** Yerba Buena Gardens (Source: Author)

Yerba Buena Gardens is located in a roughly 20-block area in the South of Market area of downtown San Francisco, adjacent to Moscone Convention Center. The project area had long been a blighted area suffering from disinvestment, crime, and homeless people. The San Francisco Redevelopment Agency had a vision to convert the area into a public and cultural gathering place for San Francisco residents, workers, as well as visitors.

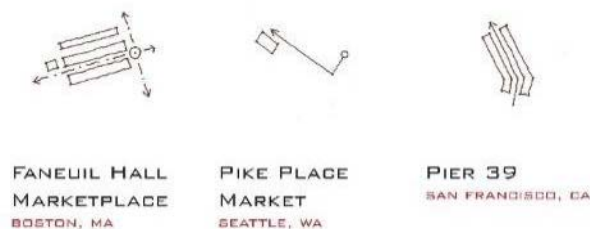
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<sup>11</sup> "Millennium Park History," City of Chicago, accessed December 18, 2016, [https://www.cityofchicago.org/city/en/depts/dca/supp\\_info/millennium\\_park\\_history.html](https://www.cityofchicago.org/city/en/depts/dca/supp_info/millennium_park_history.html).

Through investment of Property Tax Increment dollars, as well as significant investment from philanthropic organizations, the Redevelopment Agency led the effort to implement the vision. Today, Yerba Buena Gardens is the home of the Yerba Buena Center for the Arts, the Museum of Modern Art (MOMA), the Contemporary Jewish Museum, the Museum of the African Diaspora, the Mexican Heritage Museum, Zeum (a children's media and technology museum), and a 5-1/2-acre esplanade park which hosts numerous public performances and events each year.

Significant contributors to the economic success of the area are new retail, hotel, and residential projects through new property taxes, transient occupancy taxes, and sales taxes generated by these uses. In addition, the Redevelopment Agency struck an agreement with Marriott in which the new hotel (located adjacent to the park) dedicates a percentage of its gross revenues every year toward maintenance and operation of the park. This balance of public and private/income-generating uses and public-private partnerships has contributed greatly to the project's financial viability.<sup>12</sup>

### Public Markets

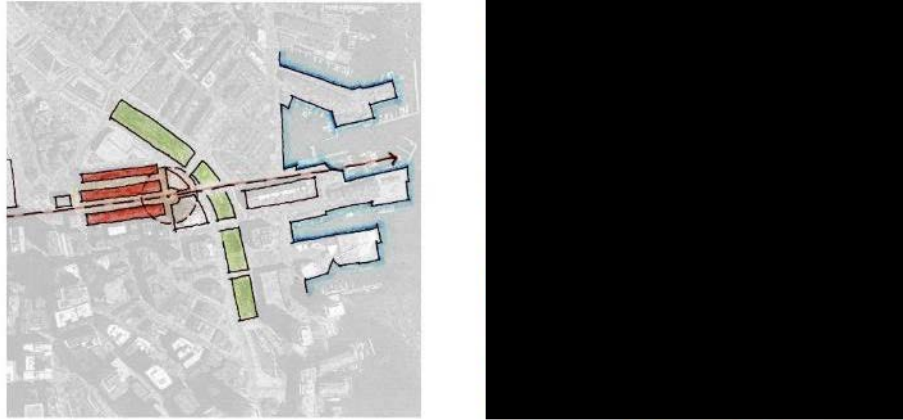


**Figure 34:** Diagrams of public market precedents (Source: Author)

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<sup>12</sup> MVE Pacific, *Kaka'ako Makai*, 92

*Faneuil Hall Marketplace, Boston, MA*



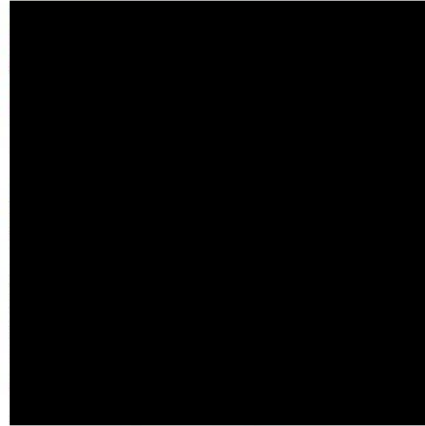
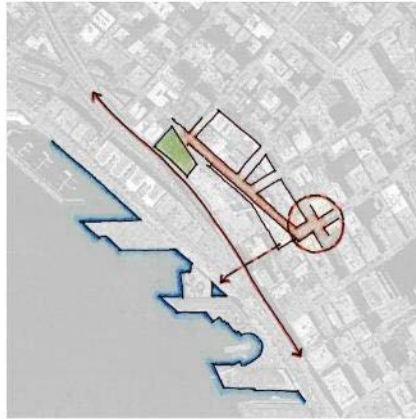
**Figure 35:** Faneuil Hall Marketplace (Source: Author)

Faneuil Hall Marketplace is located in downtown Boston, steps away from the waterfront and is actually four buildings in one location – Faneuil Hall, Quincy Market, North Market and South Market, all set around a cobblestone promenade filled with street performers and musicians. There are over 70 retailers and 40 office tenants occupying the 200,000 square feet of retail and 160,000 square feet of space on Boston’s iconic mixed use festival marketplace.<sup>13</sup> Faneuil Hall Marketplace is Boston’s central meeting place, offering visitors and residents alike an unparalleled urban marketplace. The unique and burgeoning array of shops, restaurants and outdoor entertainment have made it a premiere urban destination.

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<sup>13</sup> “About Faneuil Hall Marketplace,” Faneuil Hall Marketplace, accessed December 19, 2016, <http://www.faneuilhallmarketplace.com/info/about>.

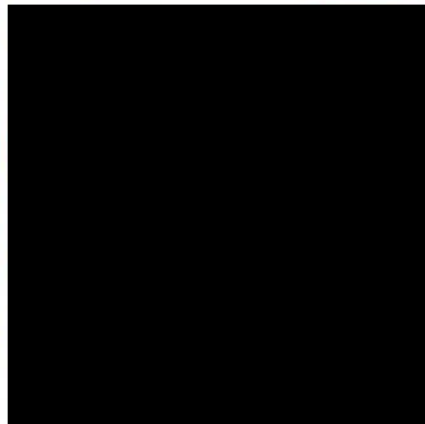
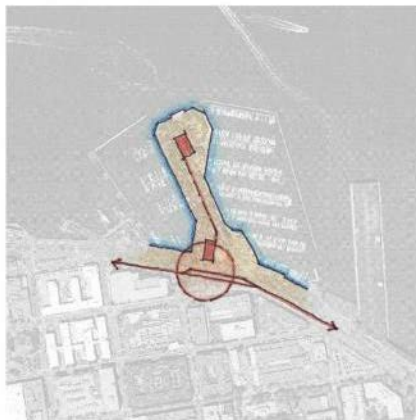
Pike Place Market, Seattle, WA



**Figure 36:** Pike Place Market (Source: Author)

Pike Place Market is a 9-acre historic district created in 1971 by the City of Seattle to protect and preserve the Market and its buildings from future commercial development and to safeguard the Market for generations to come. Pike Place Market is a vibrant neighborhood comprised of hundreds of farmers, craftspeople, small businesses and residents. The Pike Place Market is chartered by the City of Seattle to provide services for low-income individuals.

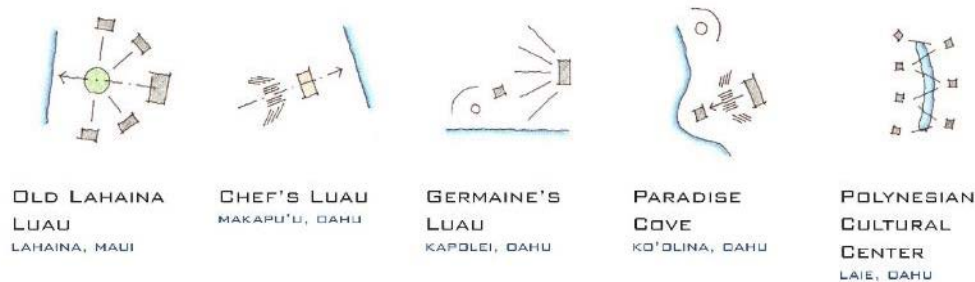
Pier 39, San Francisco, CA



**Figure 37:** Pier 39 (Source: Author)

Pier 39 is a 45-acre waterfront complex that is a gathering place for millions of San Francisco locals and visitors. In addition to its 14 full-service restaurants, 90+ shops and popular attractions, Pier 39 is home to a 5-acre waterfront park and a 300-berth marina. Pier 39 is known for its spectacular views of San Francisco Bay including the Golden Gate Bridge, Bay Bridge and Alcatraz, as well as the world-famous California sea lions hauled out on K-Dock.

### Luau's

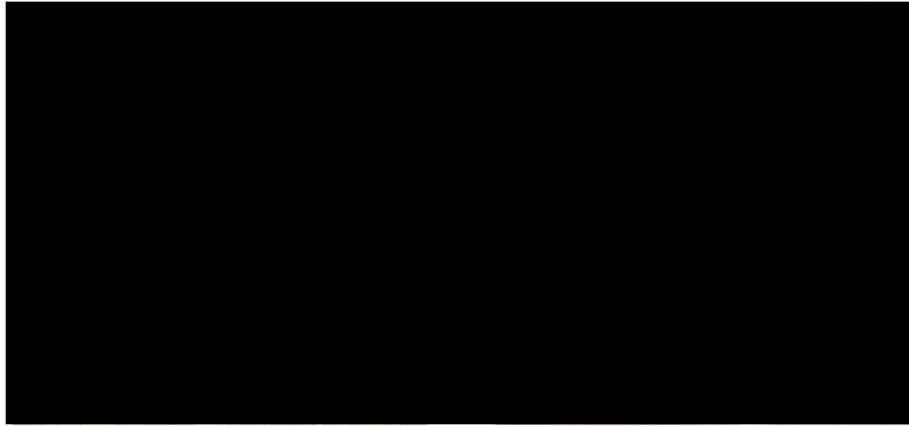


**Figure 38:** Diagrams of luau precedents (Source: Author)

The authentic Hawaiian Luau tradition is an experience involving a sumptuous feast, underground cooking (imu), live music and Polynesian dancers. Since the days of old Hawaii, Hawaii locals have been celebrating special life occasions by putting on a luau. The rich and tropical flavors, sounds, and performances of Hawaii luaus will evoke feelings of warmth, togetherness and fun, as well as a fresh appreciation for the traditional and yet evolving culture and history of Hawaii. The inclusion of specific foods or cultural expressions like hula dancing have been handed down through generations, although some contemporary luaus may take

an unconventional approach. What unites them all is the essence of Aloha – an air of togetherness and celebration.

*Old Lahaina Luau, Lahaina, Maui, HI*



**Figure 39:** Old Lahaina Luau (Source: Google)

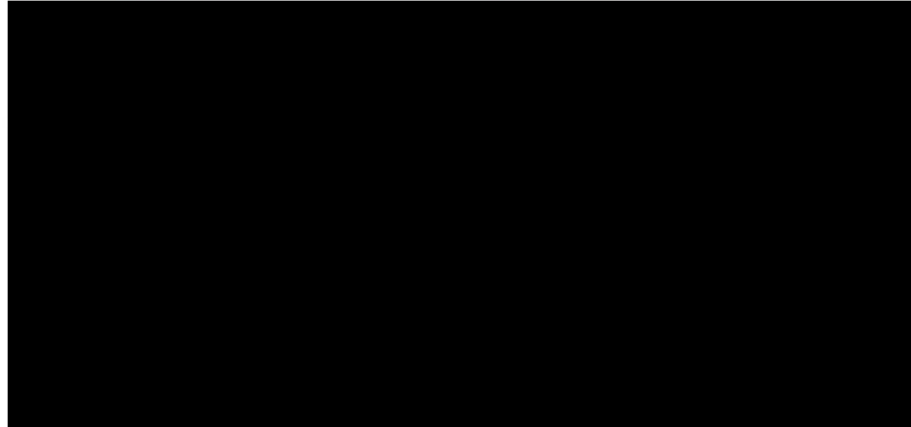
The Old Lahaina Luau is the only venue with its own private seaside village. Reminiscent of days gone by, the ambiance is felt immediately. The Old Lahaina Luau offers two distinct types of seating. The very first row is “Traditional,” where you will be seated cross-legged at low tables on mats and cushions. These seats are considered “local style” with optimum stage presence. Directly behind, is the conventional dining “Table & Chair” seating. With three levels, this section of seats offers superb viewing, theatre-style and no looking through heads. All seats are situated in a crescent shape (half-circle) around the performance stage which is slightly elevated for a great performance presentation. The beautiful neighbor islands and a legendary Hawaiian sunset is the backdrop for a perfect island setting. Two open-air buffet serving stations, one on either side of the venue, provides each guests with expedient access to the mouthwatering array of Pacific Rim and Hawaiian style



foods.<sup>14</sup> The luau seats 496 guests, and has a dedicated staff of 160 employees.

Ho'okipa (hospitality) is still the hallmark of the evening at the Luau, with a ratio of one staff person for every twelve guests.<sup>15</sup>

Chief's Luau, Waimanalo, Oahu, HI



**Figure 40:** Chief's Luau (Source: Google)

Set at Sea Life Park Hawaii's stunning Makapu'u meadows, backed by tall sea cliffs and overlooking the ocean, this is a luau unlike any other in Hawaii. What makes this Oahu luau different is its producer, Chief Sielu Avea, the original world champion fire-knife dancer and Polynesian comedian. Chief Sielu is widely regarded as the best and funniest Polynesian entertainer in the South Pacific.<sup>16</sup> The luau grounds consist of no structural buildings and is completely open air and flexible.

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<sup>14</sup> "Old Lahaina Luau," Best Maui Luau, accessed December 18, 2016, [www.bestmauiluau.com](http://www.bestmauiluau.com).

<sup>15</sup> "About Us," Old Lahaina Luau, accessed December 18, 2016, <https://www.oldlahainaluau.com/about-us/>.

<sup>16</sup> "About Chief's Luau," Chief's Luau, accessed December 18, 2016, <http://www.chiefsluau.com/about.htm>.

Germaine's Luau, Kapolei, Oahu, HI

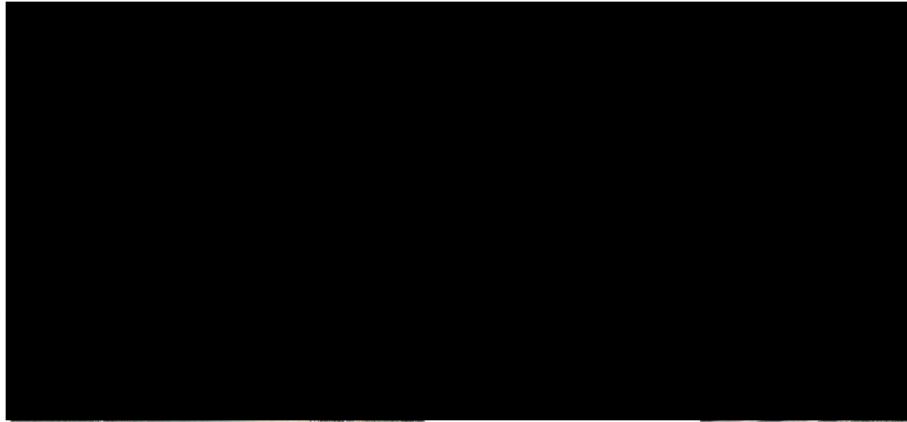


**Figure 41:** Germaine's Luau (Source: Google)

Taking place on a secluded beach on Oahu's beautiful southwest shore, Germaine's Luau is considered one of Oahu's most family-friendly luaus, offering a casual, laid-back atmosphere. Germaine's Luau is the original backyard-style Hawaiian Luau. The founding of the luau began in the early 1970's at Sea Life Park, the popular aquatic family venue overlooking picturesque Makapu'u Point on East Oahu. In 1976, they relocated to the sunny west side of the island to a beachfront property near Barber's Point lighthouse where it remains today. The area was the former seaside residence of Rosalei and William Stephenson and their family. The Stephensons were renowned for their hospitality and enjoyed hosting Hawaiian luau as a regular family tradition. Prior to the development of the present Campbell Industrial Park, the area was lush with vegetation and surrounded with sugar cane field. The waters along the shoreline of the estate teemed with fish and other treasures of the sea. To ensure that the family would be forever united and always remain Keiki o Ka 'Aina (children of the land), individual coconut trees were planted for each member of the Stephenson family throughout the property. The heights of the various

coconut trees today represent the different generations of family who celebrated aloha in their Hawaiian way of life and enjoyed happy times together.<sup>17</sup>

*Paradise Cove, Kapolei, Oahu, HI*



**Figure 42:** Paradise Cove (Source: Google)

Paradise Cove is one of the largest and most respected luau's in the Hawaiian Islands. Located at the beautiful Ko Olina Resort on the Leeward coast of Oahu, Paradise Cove features brilliant sunset views from its 12-acre oceanfront village.<sup>18</sup> Paradise Cove has the only Imu Amphitheater in Hawaii and is the spectacle of an elaborate process of traditional cooking in the Hawaiian underground oven. In a ceremony following the practices and rituals of ancient times, the preparation of a Hawaiian meal is demonstrated. The surrounding grounds of the village provides opportunities for guests to experience ancient Hawaiian arts and crafts, games, practices and rituals.

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<sup>17</sup> "About Us," Germaine's Luau, accessed December 18, 2016, [www.germainesluau.com/about-us](http://www.germainesluau.com/about-us).

<sup>18</sup> "About Paradise Cove," Paradise Cove Luau, accessed December 18, 2016, <https://www.paradisecove.com/about-paradise-cove/>.

*Polynesian Cultural Center, Laie, Oahu, HI*



**Figure 43:** Polynesian Cultural Center (Source: Google)

The Polynesian Cultural Center (PCC) is a unique treasure created to share with the world the cultures, diversity and spirit of the nations of Polynesia. The 42 acre PCC is a huge open air cultural park that is often called a “living museum.”<sup>19</sup> There are seven Polynesian villages (which include Hawaii, Tahiti, Tonga, Samoa, the Marquesas, Aotearoa and Fiji), and each one of them offers cultural demonstrations, shows and hands-on activities. The PCC offers an award-winning Ali’i Luau, featuring a wide variety of island delicacies. The Ali’i Luau is held in a covered outdoor area where the scenery is just as tasteful as the food. Surrounded by majestic waterfalls and lush landscapes that beckon back to a time when ohana (family) celebrated every occasion with a proper feast. Alternatively, the PCC offers a prime rib buffet dinner, which takes place in the Gateway Restaurant’s grand dining hall (instead of on the luau grounds). The grand dining hall is 24,400 sqft. and is the

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<sup>19</sup> “Polynesian Cultural Center,” Oahu Luaus, accessed December 18, 2016, [www.oahuluaus.com/polynesian-cultural-center.htm](http://www.oahuluaus.com/polynesian-cultural-center.htm).

largest enclosed restaurant and special events venue on Oahu with a capacity of 1000 plus seats.

## Chapter 4: Program

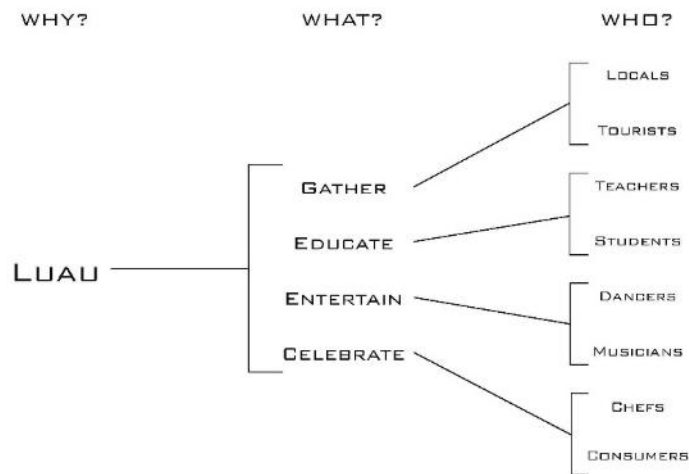
### Program Summary

<b>100</b>	<b>GATHER</b>	<b>SUB TOTAL: 3,800 ft<sup>2</sup></b>
101	Lobby	1000 ft <sup>2</sup>
102	Café	300 ft <sup>2</sup>
103	Exhibition Space	2000 ft <sup>2</sup>
104	Gift Shop	300 ft <sup>2</sup>
105	Restroom	200 ft <sup>2</sup>
<b>200</b>	<b>EDUCATE</b>	<b>SUB TOTAL: 5,100 ft<sup>2</sup></b>
201	Classrooms	1000 ft <sup>2</sup>
202	Dance Studio	1000 ft <sup>2</sup>
203	Working Courtyard	2500 ft <sup>2</sup>
204	Kitchen	500 ft <sup>2</sup>
205	Preparation Area	100 ft <sup>2</sup>
<b>300</b>	<b>ENTERTAIN</b>	<b>SUB TOTAL: 1,200 ft<sup>2</sup></b>
301	Stage	500 ft <sup>2</sup>
302	Back Stage	300 ft <sup>2</sup>
303	Dressing room	100 ft <sup>2</sup>
304	Storage	200 ft <sup>2</sup>
305	Control Room	100 ft <sup>2</sup>
<b>400</b>	<b>CELEBRATE</b>	<b>SUB TOTAL: 23,300 ft<sup>2</sup></b>
401	Imu Amphitheater	3000 ft <sup>2</sup>
402	Serving Station	200 ft <sup>2</sup>
403	Bar	100 ft <sup>2</sup>
404	Events Lawn	20000 ft <sup>2</sup>
<b>TOTAL</b>		<b>33,400 ft<sup>2</sup></b>



### Breakdown of user groups

The program and users was determined by breaking down the concepts of a luau. The luau consist of four major themes: to gather, to educate, to entertain, and to celebrate. From here, the four themes was broken down further to determine the users of each theme. The users include locals and tourists, teachers and students, entertainers and musicians, chefs and consumers. The user groups facilitated in determining the necessary programmatic elements needed for the area of Kaka'ako to apply the concepts of the luau to an urban design.



**Figure 44:** Breakdown of user groups (Source: Author)



**Figure 45:** Users (Source: Author)

### Defining the program

Through the breakdown of user groups, a series of programs was determined for the redevelopment of the Kaka’ako Makai area.

- Community Gathering
  - Cultural Market
  - Waterfront Promenade
  - Community Center & Community Gardens
- Research, Education and Preservation
  - Marine Research Center
  - Fishing Conservatory
  - Museum for Hawaiian Culture and Arts
  - Surfing Exhibition
- Performing Arts

- Performing Arts Center
- Commercial
  - Farmer's Market and Fish Market
  - Kewalo Basin Harbor
  - Fisherman's Wharf Restaurant

### Community Gathering

Public Cultural Market is a concept theme that will unify the area as a historic educational, recreational and cultural exchange throughout the Kaka'ako Makai park setting. The synergistic location of the centers, facilities and sites in close proximity to one another would attract, entertain and enlighten local residence and visitors.

The "Lei of Green" Promenade – Similar to the Inner harbor in Baltimore, MD, the expansion consists of an uninterrupted, wide and accessible pedestrian promenade connecting the Kewalo Basin Park to Ala Moana Park, continue around the Kewalo Basin Harbor, past Fisherman's Wharf and continue around the Gateway Park throughout Kaka'ako Makai. The promenade would give park users a scenic pathway around Kaka'ako Makai, thus preserving iconic ocean views, reinforcing "A Hawaiian Sense of Place" and providing connections to parks and amenities.

Community Center and Cultural Gardens will provide opportunities for public gathering, social events and meeting space.

### Research, Education and Preservation

Kewalo Basin Marine Research Center – Plans are to relocate mauka to a new facility with classroom spaces, display areas, expanded research areas, meeting rooms

and office space. The location of the research lab along Kewalo Basin is critical to its requirements for pristine seawater from two existing seawater pipes. After relocation, the existing site will become expanded park.

Kewalo Keiki Fishing Conservancy (KKFC) is a non-profit organization whose mission is to teach keiki (children) how to fish and preserve the Hawaiian fishing culture. The KKFC operates on the east side of the Kewalo Basin harbor channel using a modular building and open-air class.

Museum for Hawaiian Culture and Arts will be a center for Hawaiian culture, arts, music and dance.

Surfing Exhibition will celebrate Hawaii's unique island watersport heritage and display the history of surfing and its birthplace in Hawaii.

### *Performing Arts*

Performing Arts Center – A proposed Performing Arts Center intends to fulfill the following needs:

1. A performance venue suitable for public performances “in the park” such as theatre, symphonic and pops concerts, ballet, traditional ethnic music and dance (e.g., Hawaiian, Okinawan, Taiko, Filipino, Tahitian, Celtic, etc.), and performances by youth educational organizations such as Hawaii Youth Symphony, Hawaii Youth Opera Chorus, Ballet Hawaii, Honolulu Theater for Youth and others.
2. A covered open-air venue that is suitable for all-weather use, welcoming to individuals from all walks of life and does not duplicate already existing venues in Honolulu (e.g., Blaisdell, Hawaii Theatre, Mamiya, Kapiolani

Bandstand, etc.). The open-air quality would be in keeping with the informal park atmosphere and eliminate the need for costly windows and air conditioning.

3. Cost effective use of space would include educational facilities and office space for youth arts/culture education (HACY) beneath the performance and seating areas and on the surrounding mezzanine such that the facilities could be in use on a quasi-continual basis and therefore to some degree self-supporting.

### Commercial Harbor

Kewalo Basin Harbor opportunities include retaining commercial fishing & commercial boat tours.

Farmer's Market and Fish Market opportunities for purveyors of local farm produce, local seafood and local arts and crafts to offer goods at the Farmer's Market and Fish Market. Kaka'ako Makai will become the permanent location for the flagship Farmer's Market.

The Fisherman's Wharf Restaurant is considered an iconic historic feature of the Kewalo Basin harbor. The Fisherman's Wharf is a landmark and renovating it could be key to revitalizing the harbor area. Other improvements that could boost economic feasibility might include shops, cafés and harbor related retail.

Parking and Access needs will be met by multi-level parking lots and expanded surface level parking lot. Expanding the parking lot will allow recreational users free parking and improved access to the ocean for surfing, fishing, paddle boarding and diving.

Traffic Circulation is an issue of concern in the Kewalo Basin harbor area.

Currently, vehicular traffic can only enter the harbor going in the east direction on Ala Moana Blvd. from the entrance fronting the Fisherman's Wharf and the entrance next to Ala Moana Park.

*Program Description*

**100 GATHER: SUB TOTAL: 3,800 ft<sup>2</sup>**

A. General Description:

B. General Relationships:

**101 Lobby 1000 ft<sup>2</sup>**

Visitors should encounter the lobby space upon entry to this area of the building.

**102 Café 300 ft<sup>2</sup>**

This small café will serve drinks and food for the general public

**103 Exhibition 2000 ft<sup>2</sup>**

Stories recounting the Hawaiian-Polynesian heritage are conveyed via multi-media technology, live storytelling, and through art pieces and artifacts that are housed here. Provisions should be made for both day-lighting and electrical illumination. Since exhibits will change on a regular basis, the space should be designed with maximum flexibility in mind. Security and visual connection to the admissions/gift shop area is desirable.

**104 Gift Shop 300 ft<sup>2</sup>**

This small area will accommodate a display of publications, postcards, and other Hawaiian related items for sale.

**105 Restroom 200 ft<sup>2</sup>**

This facility is for the use of the general public. Provide one restroom for males and one for females.

**200 EDUCATE: SUB TOTAL: 5,100 ft<sup>2</sup>**

A. General Description:

Designed for versatility and devoted to cultural engagement.

B. General Relationships:



<b>201</b>	<b>Classrooms</b>	<b>1000 ft<sup>2</sup></b>
	This space is dedicated to the learning and practice of traditional and contemporary methods of Hawaiian food preparation and Hawaiian arts.	
<b>202</b>	<b>Dance Studio</b>	<b>1000 ft<sup>2</sup></b>
	This space is the learning of hula.	
<b>203</b>	<b>Working Courtyard</b>	<b>2500 ft<sup>2</sup></b>
	This is an outdoor area for multi-purpose programs.	
<b>204</b>	<b>Kitchen</b>	<b>500 ft<sup>2</sup></b>
	This area functions as a full-fledged kitchen.	
<b>205</b>	<b>Preparation Area</b>	<b>100 ft<sup>2</sup></b>
	This area is where the food is prepared.	
<b>300</b>	<b>ENTERTAIN:</b>	<b>SUB TOTAL: 1,200 ft<sup>2</sup></b>
<u>A.</u>	<u>General Description:</u>	
<u>B.</u>	<u>General Relationships:</u>	
<b>301</b>	<b>Stage</b>	<b>500 ft<sup>2</sup></b>
	This is the area where the performers will perform.	
<b>302</b>	<b>Back Stage</b>	<b>300 ft<sup>2</sup></b>
	This area is for the behind the scenes.	
<b>303</b>	<b>Dressing Room</b>	<b>100 ft<sup>2</sup></b>
	This area is a changing room for the performers.	
<b>304</b>	<b>Storage</b>	<b>200 ft<sup>2</sup></b>
	Supplies and materials used in conjunction with the daily running of the center should be located in this area.	
<b>305</b>	<b>Control Room</b>	<b>100 ft<sup>2</sup></b>
	Video production and editing functions, streaming, and all technological programming are housed in this space.	
<b>400</b>	<b>CELEBRATE:</b>	<b>SUB TOTAL: 23,300 ft<sup>2</sup></b>
<u>A.</u>	<u>General Description:</u>	
	Designed for outdoor gatherings	
<u>B.</u>	<u>General Relationships:</u>	
<b>401</b>	<b>Imu Amphitheater</b>	<b>3000 ft<sup>2</sup></b>

View the elaborate process of traditional cooking in the Hawaiian underground oven. In an imu ceremony following the practices and rituals of ancient times, you will see exactly how your delicious Hawaiian meal is prepared.

**402     Serving Station** **200 ft<sup>2</sup>**  
This area is for the buffet tables.

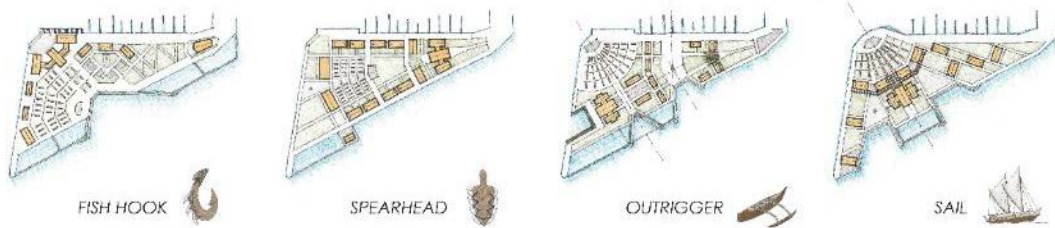
**403     Bar** **100 ft<sup>2</sup>**  
This area is for serving drinks.

**404     Events lawn** **20000 ft<sup>2</sup>**  
This area is where the people gather to enjoy the performances. Table and seats are laid according to the use.

## Chapter 5: Design Approach

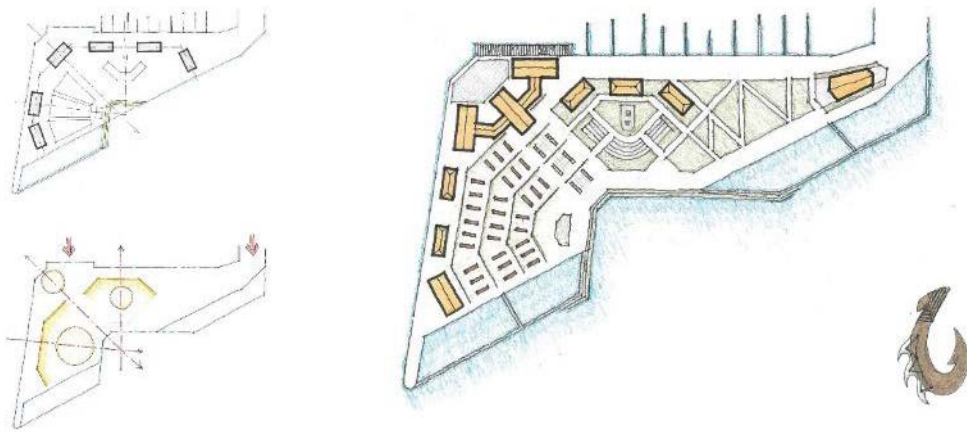
### Schematic Design

The design of the luau took shape through a series of iterative drawings. These drawings developed ideas from major symbolic components that represented the lifestyle of the coastal region of the ahupua'a.



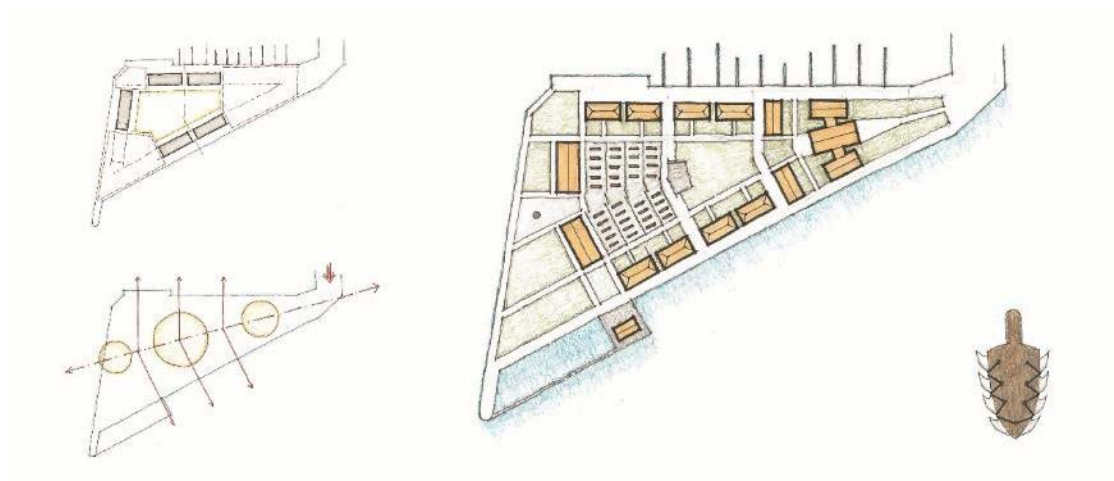
**Figure 46:** Schemes (Source: Author)

The major themes that defined the coastal region is the tradition and culture of fishing and voyaging. The following schemes exhibit the concepts and ideas of a fish hook, spearhead, outrigger and sail.



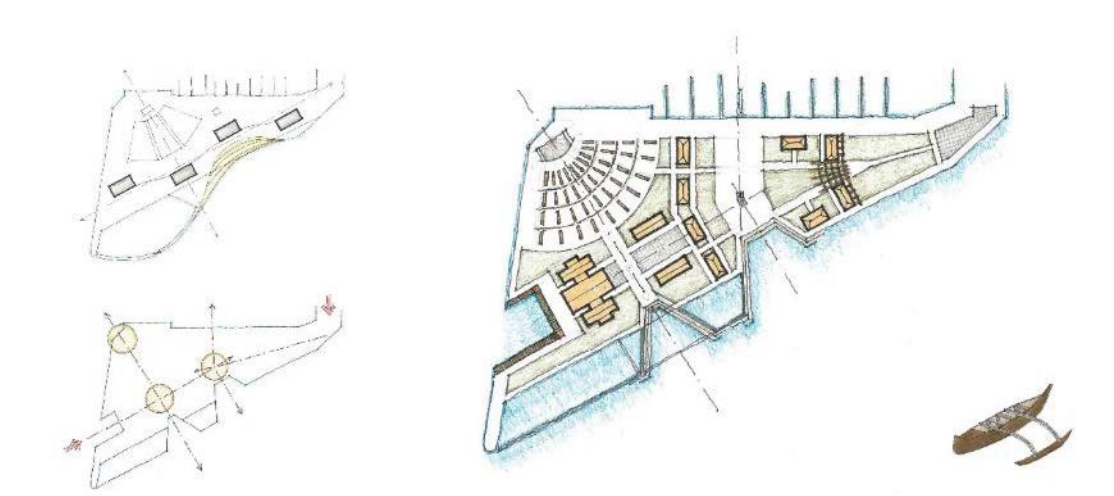
**Figure 47:** Fish hook (Source: Author)

The concept of the fish hook is the idea of capturing. The buildings are organized in a way that captures the space by forming an edge around the main gathering space.



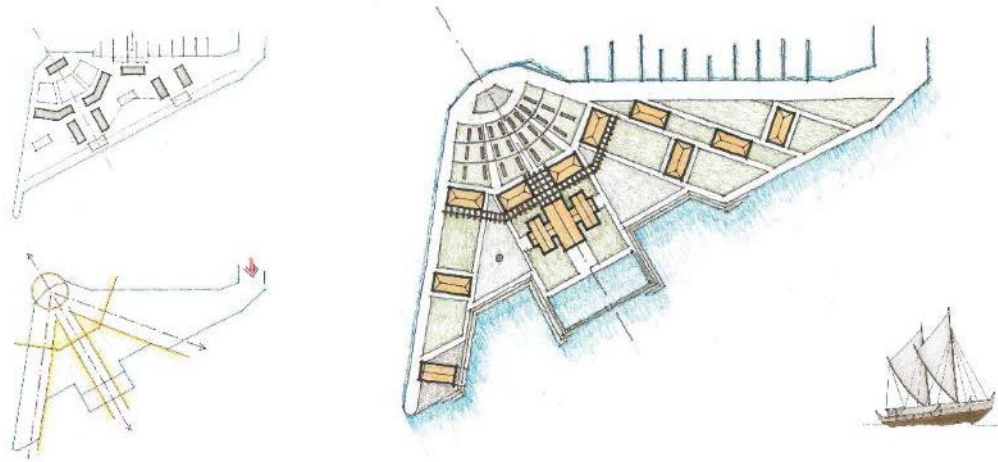
**Figure 48:** Spearhead (Source: Author)

The concept of the spearhead is the idea of centrality. By creating a major central space on the site, the space serves as an orientation device that makes the space easy to navigate.



**Figure 49:** Outrigger (Source: Author)

The concept of the outrigger is the idea of creating balance and support. By creating a main axial component, having supporting axes help to emphasize the hierarchy of axes.



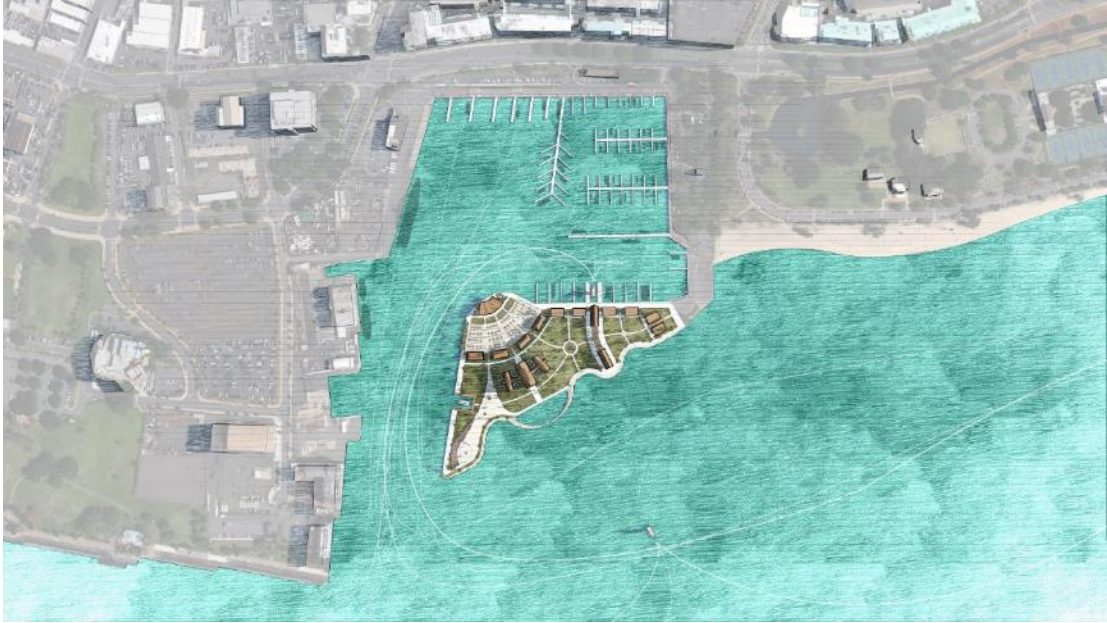
**Figure 50:** Sail (Source: Author)

The idea of the sail is the idea of directionality and using that idea to use architecture as way to direct views to important features of the landscape.

### Final Scheme

By compiling the ideas from all of the schemes during the schematic design phase, the design for the site expresses many of the components important to the design of a luau.



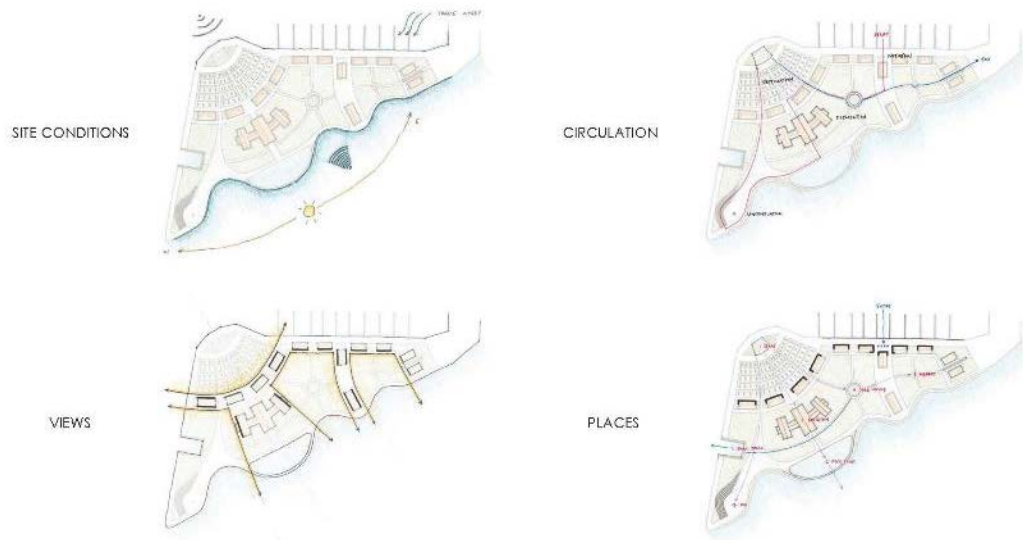


**Figure 51:** Site Plan in context (Source: Author)



**Figure 52:** Site Plan (Source: Author)



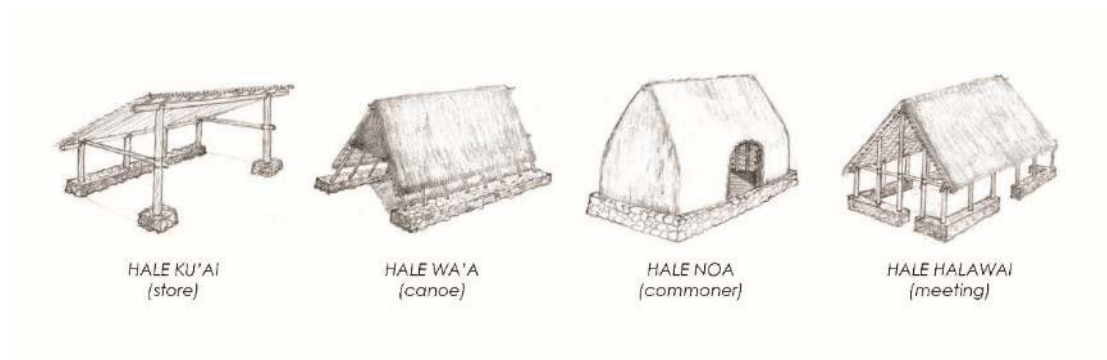


**Figure 53:** Site diagrams (Source: Author)

The design of the site was heavily influenced by the surrounding context and the final design was able to emphasize features of the hawaiian landscape that is important to establishing a luau that is both authentic and innovated. By looking at the site conditions, water played a major role in determining the location of building structures and program. On the north edge, the water is more calm and static, while the south end is more rough and dynamic. Therefore, the main stage is located on the north end to take advantage of the quiet and calm waters. Most of the stuctures on site is located on the north to take advantage of the landscape and views south to the pacific ocean. The structures also help to define spaces and frame views to the mountains and ocean. The design of the site features spaces that are not only programed for the luau but also flexible to transform into multiple venues such as festivals or concerts.

### Hawaiian Building Typologies

In traditional Hawaiian societies, shelters were role specific with explicit designations for each type of structure. The general location of shelters was often determined by the geography of the land. Housing *mauka* might focus around a *lo'i* (taro patch) or *hale ku'a* (tapa making structure) while those living *makai* would often be centered around a *hale wa'a* (canoe house).<sup>20</sup>



**Figure 54:** Building Typologies (Source: Author)

The design of the site demonstrates these four type of *hale* (house) typologies and transforms them into a building that keeps its programmatic function and general idea of location within an ahupua'a.

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<sup>20</sup> "Shelter and kauhale system," Hawaii Alive, accessed May 14, 2017, <http://www.hawaiialive.org/topics.php?sub=Early+Hawaiian+Society&Subtopic=3>.



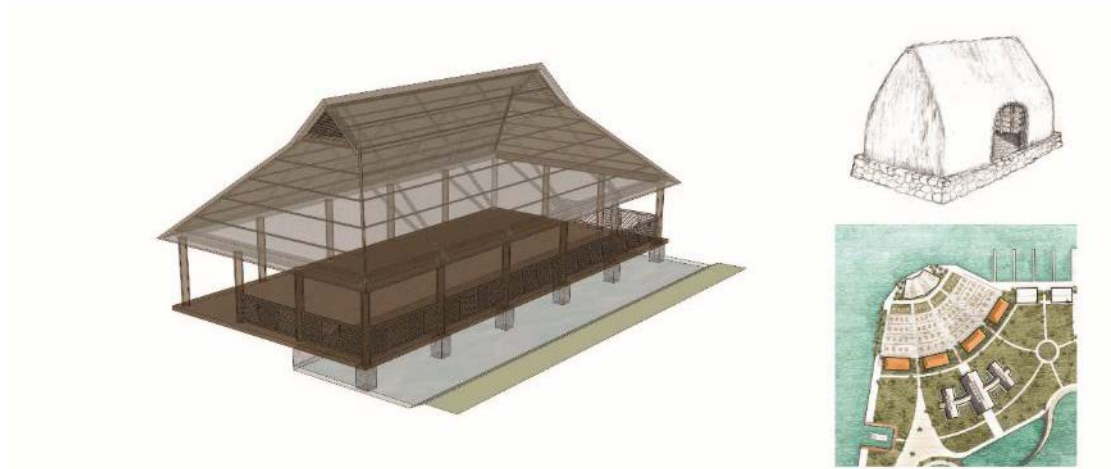
**Figure 55:** Hale Ku'ai (Source: Author)

The *hale ku'ai* typology is used along the north edge of the site to create an edge that separates the luau activities from the public waterfront promenade. The *hale ku'ai* serves a dual purpose, serving both as a market space for the public on the north and a craft space for the luau on the south.



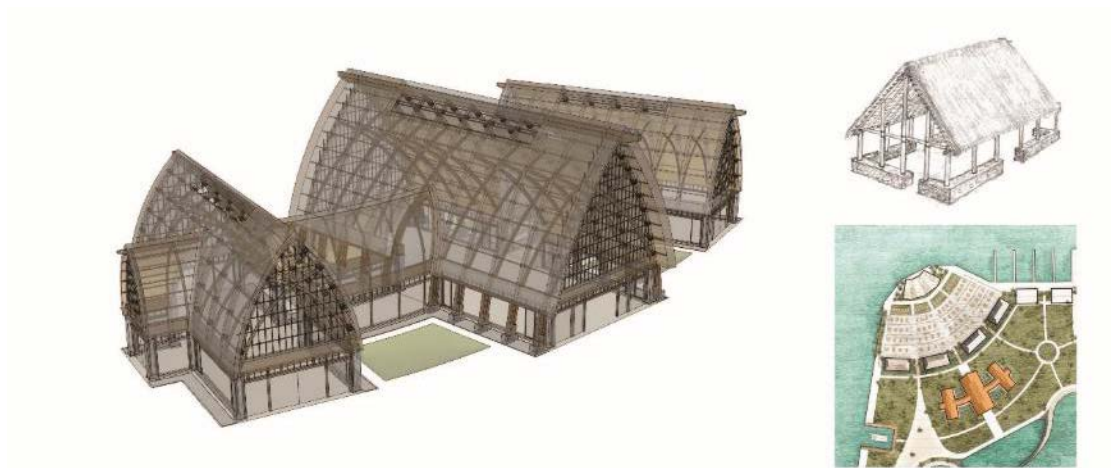
**Figure 56:** Hale Wa'a (Source: Author)

The *hale wa'a* building typology is used as a gateway into the luau. The structure helps to emphasize the sequence of arrival by creating an axial series of components that reflect the structure of a traditional Hawaiian canoe.



**Figure 57:** Hale Noa (Source: Author)

The *hale noa* building typology is used as a buffet house where the food is stored. A series of this structure is used to help define the stage area, but also to serve as a threshold into the space.



**Figure 58:** Hale Halawai (Source: Author)

The *hale halawai* building typology translates to “the house for gatherings” in Hawaiian and for this site design, it serves as the major iconic building that is

innovative to the program of a luau. The *hale halawai* has three main programmatic elements that include a reception hall, a dance studio, and a kitchen, all connected by a linear gallery.

### Experience

A luau is a sequence of events that one experiences throughout the day, so it is appropriate that the design follows this same notion of sequence in explaining the design of the site through a series of perspectives that one would experience throughout the day.



**Figure 59:** Diamond Head view (Source: Author)

When designing the site, establishing views to major natural landscape on the island became an important aspect in the design moves that was made.





**Figure 60:** Pacific Ocean view (Source: Author)

Having unobstructed views to the ocean was established by building away from the coast and using both the buildings and landscape to frame the view towards the ocean.



**Figure 61:** Ko'olau Range view (Source: Author)

Re-establishing a *mauka-to-makai* view corridor was important when looking at location and direction of major axes.



**Figure 62:** Boat Dock (Source: Author)

The boat dock illustrates the process in which people arrive to and enter the site. At certain locations around the island, people are picked up by a traditional Hawaiian double hull canoe which would be their mode of transportation to the site. This aspect of the design is unique to this site made possible by the location on the waterfront, as no other luau has done this before and thus further emphasizes the voyaging culture that the Hawaiians have been known for, which has been a forgotten art to the visitors of Hawaii. The experience of the journey by boat heightens the drama of the luau by telling the story of Hawaii and the importance of water.





**Figure 63:** Market (Source: Author)

The market is an element that is unique to the site design and functions as a program that can serve both sides of the site. It acts as an edge along the north end of the site to define the boundaries between the luau and the public docking area. The shape of the *hale ku'ai* transforms its traditional shed style structure into a wave-like structure, again emphasizing the importance of water in Hawaiian culture.



**Figure 64:** Hula Mound (Source: Author)

The hula mound is the first major space in which a visitor approaches. It is framed with a backdrop to the Pacific Ocean to emphasize the beauty and sense of the place. Here the visitors are greeted with the entertainment of Hula Dancers telling the story of Hawaii through dance movements.



**Figure 65:** Building (Source: Author)



Once the visitor walks pass the hula mound, they are directed towards the main stage area where they are shown their seats. From there, they are free to explore the luau grounds. The likely destination for the visitors would be along the main axis.



**Figure 66:** Longitudinal Section through main axis (Source: Author)

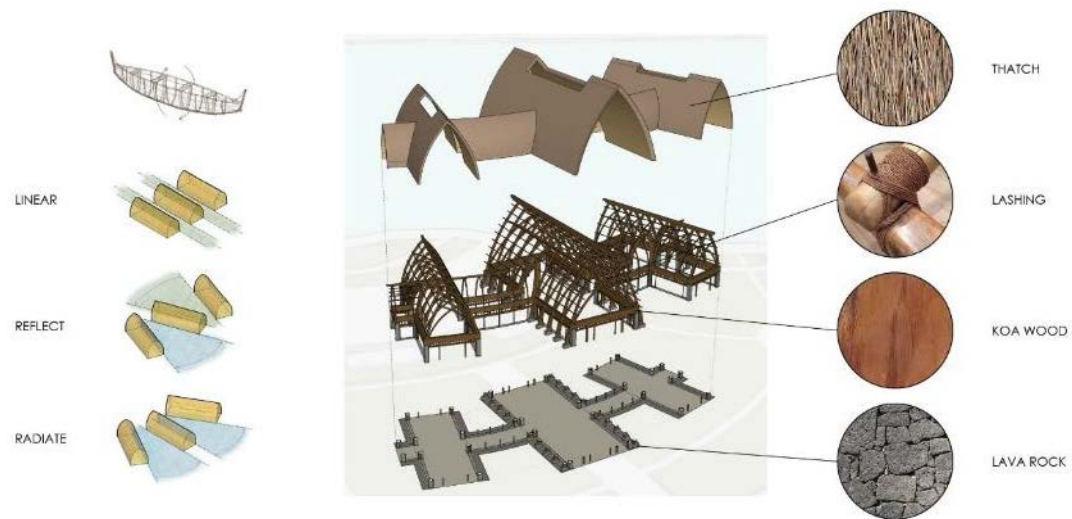
The main axis serves as a metaphor of an ahupua'a. Along this path, visitor learn the nuances and traditions of the lifestyle in the ahupua'a.



**Figure 67:** Building Interior (Source: Author)

The building takes on the form of an upside-down canoe, applying the structural techniques of notching and lashing of a canoe to the building structure.

Housed in the structure is the reception hall, serving as the main gathering space. Flanked to the west is the kitchen area where visitors can learn how to prepare food. To the east is the dance studio where hula is taught. Together, these building are linked by a corridor that serves as a linear gallery, displaying traditional Hawaiian artifacts and crafts of the coastal region of the ahupua'a.



**Figure 68:** Building construction (Source: Author)



**Figure 69:** Fishpond (Source: Author)

Bringing back what was once a fishing culture in the coasts of Kaka’ako is the reintroducing of the fishpond. Another aspect unique to a luau, the fishpond will serve as a way visitors can learn how the Hawaiians harvested fish.



**Figure 70:** Imu Ceremony (Source: Author)

The *Imu* Ceremony is the event that demonstrates the traditional Hawaiian way of food preparation in ancient Hawaii. The *imu* is an underground oven in which the food is prepared by boiling, broiling, or steaming. This process usually happens a day in advanced due to the long process of cooking in a pit. The amphitheater is heightened by the backdrop of Diamond Head in the background. The location of the *imu* also emphasizes its importance by situating it out on the southwest point of the site, isolating it from the distractions that are happening elsewhere.





**Figure 71:** Stage (Source: Author)

Once the Imu Ceremony has concluded, the visitors are directed back to their seats and are greeted to a buffet of traditional Hawaiian food and entertainment. The seats radiate from the central stage in a theater style seating arrangement, allowing unobstructed views towards the stage. The first row is reserved for the natives as a way to demonstrate traditional style seating. Here, the natives are prioritized to set an example for others to appreciate the culture and tradition of Hawaii.

## Chapter 6: Conclusion



**Figure 72:** Thesis Boards (Source: Author)

In conclusion, this thesis seeks to create a place that represents the authenticity of Hawaiian history and culture by developing a community that bridges the gap between the locals and visitors. By designing a luau that is culturally aware and sensitive, this thesis opens the conversation up on how site and location can be an integral part of the design to help create a sense of place. Although the design of the luau is heavily site based, the programmatic elements of the luau helped emphasize the rich tradition and cultural value of Hawaii's coastal region of the ahupua'a system.



## Glossary

**Ahupua'a** – a land division generally running from mountain to ocean, named for the altar (ahu) on which a pig (pua'a) or pig image was laid

**'Aina** – land, especially Hawaiian ancestral lands; literally, that which sustains

**Ali'i** – a Polynesian chief, noble, or king

**Imu** (ee-moo) – an underground oven in which meat and vegetables are cooked, traditionally by means of heated stones covered with vegetation

**Keiki** – child

**Makai** (muh-kahy) – toward or by the sea; seaward

**Mauka** (mah-oo-kuh) – toward the mountains; inland

**Ohana** – family

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